

Ceramics MONTHLY

SEPTEMBER 1957 • 50c



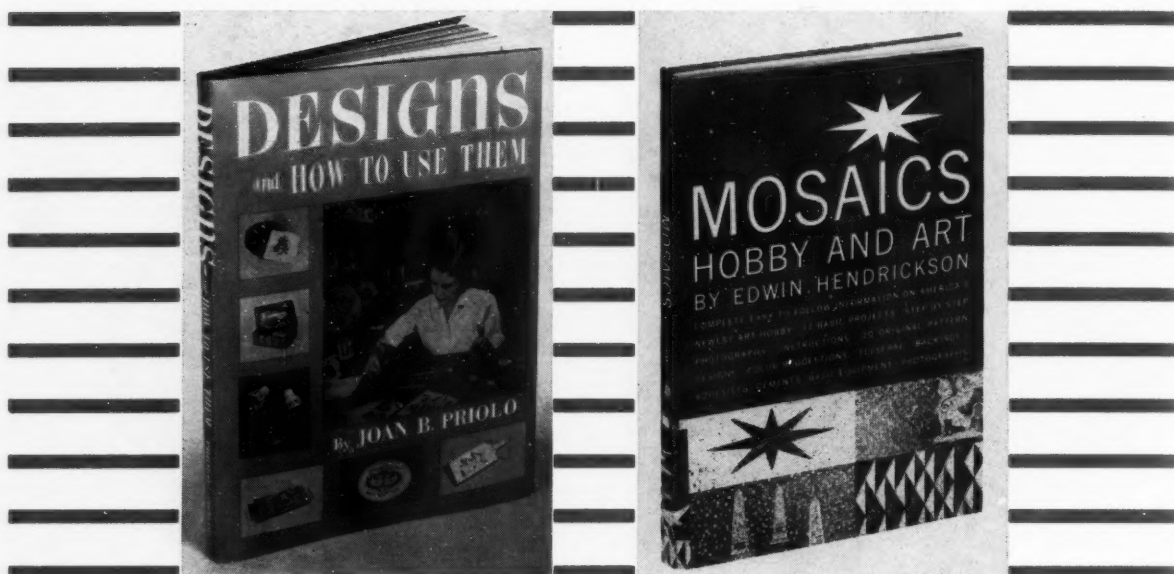
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These newest additions to the Ceramics Monthly Book list are welcome references for all hobbyists!

thank you
Miss Johnson



... for being alert
to progress in ceramics

It takes a lot of intestinal fortitude to stand up for progress, Miss Johnson, and our hats are off to you! We know about your battle to win budget approval for prepared liquid glazes and underglazes. We know, too, that your ceramic department has won over more pupils to ceramics than any other department because glazes today *can be foolproof*.

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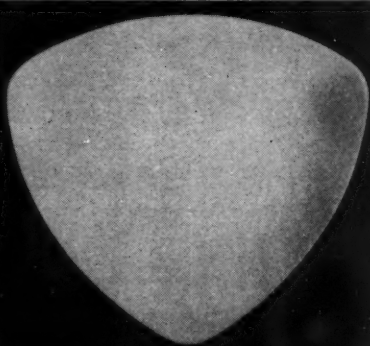
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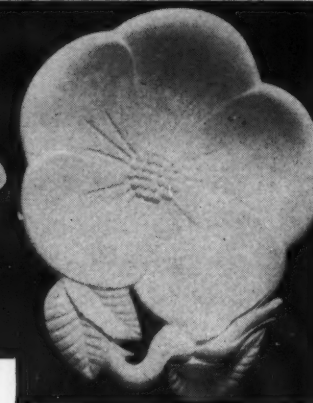
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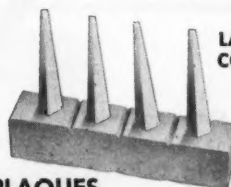
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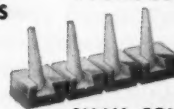
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Letters

THE JURY PROBLEM (Cont.)

Dear Editor:

The many *Letters to the Editor* with regard to the Miami National Ceramic Exhibition show how deeply concerned all American artists are with good, intelligently run and honest exhibitions featuring the best of American ceramic art. The selection of the right people to serve on juries—those who are fully capable, conscientious, fair and unprejudiced and remain at all times objective—seems to be the problem everyone is trying to solve . . .

Paintings, pottery, sculpture and enameled metals can be satisfactorily judged without having a leading exponent of each craft as a jury member. Let's do as Mr. Broudo suggests—select the juries from museums or from allied art fields . . .

Artists whose work is thrown out should be told *why* by all members of the jury. This would serve two purposes: We would know the ability and intelligence of each jury member; and constructive criticism would help the artist . . .

I would sit the jury in the middle of the room; the work wheeled in on small carts and revolved by the attendant. Small pieces could be picked up and handled . . . Each jury member would voice his opinion—in, out or doubtful, giving his reasons and opinions. A professional court stenographer, would take down in shorthand the number on the piece and the remarks of the jury. When the entire

group of entries had been judged, the doubtful pieces would again pass in review . . .

With such ethical proceedings, I'm sure a jury member—knowing his every word would be read afterward—would be more careful in his suggestions and criticisms. He would at least have to make sense with no prejudiced "double talk" to cloud or confuse issues.

In the Miami show of 1956, the jury members gave an oral discussion and criticism to the local group of exhibitors whose work was rejected. I'm in most hearty agreement with this. All shows should be constructive and helpful . . . I firmly believe the professional contemporary American ceramist is more concerned with sincere honesty, integrity, and fairness by jury members who remain impersonal and objective than they are of being top prize winners.

EDWARD WINTER
Cleveland, Ohio

Dear Editor:

I feel that I must reply to Mr. Broudo's letter concerning juries and methods. He suggests that craftsmen be eliminated from judging work in their own field, and that a sort of bureau type method be set up. Should one send a book of poems to a banker for review? Conceivably, if the banker were also of literary bent.

On another page of CM, Daniel Defenbacher suggests that a good designer ought to be a "whole person." It seems to me that being a "whole person" is even more necessary in a jurist. Does being a craftsman in a particular field rule out this potentiality, or being an outsider rule

it in? I think we see too much of the results of the latter in American life when we consider the effect of the huckster on criteria for everything from art to zippers. The only answer I see will come from jurists of integrity who know the field they are judging and also have perspective. And by the way, Mr. Broudo, how did you manage to change the meaning of "aesthetics"?

JOHN G. IMHOFF
Cincinnati, Ohio

QUERY

Dear Editor:

Do you think Dorothy Perkins could be persuaded to explain the plaster pin-template method of producing an off-the-round shape? How does the sled revolve, and how is it constructed?

Of course, there may not be enough demand for an article, but I would like to know . . .

HILDA A. WHEATLEY
W. Hempstead, N. Y.

♦Mrs. Perkins suggests you send for the pamphlet, *How to Make Patterns and Models with Gypsum Cement*. It's available free from The United States Gypsum Company, Industrial Division, 300 West Adams St., Chicago 6, Ill. It provides good illustrations of one method for making models using the "free sled."—Ed.

PERENNIAL PROS AND CONS

Dear Editor:

I enjoy your magazine very much, especially the articles by Edris Eckhardt, as I am a student in her sculpture class. However, I find Marc Bellaire very in-

(Continued on page 30)



style
520



style
430H



style
522



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481



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515S



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50



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482H



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126

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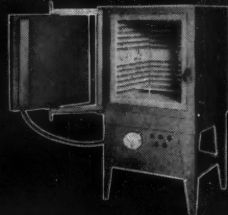
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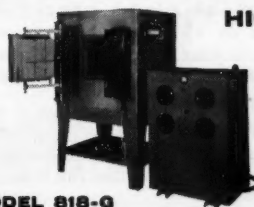
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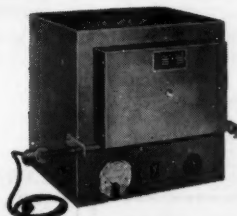
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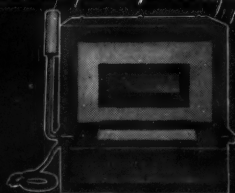
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Suggestions

from our readers

KILN DIRT STOPPER

Many of my glazed pieces were coming from the kiln with specks in them. I laid strips of asbestos paper across the top of the kiln before closing the lid. This solved the problem completely; it appears that the specks were caused by dirt falling from the lid.

—Mrs. Glenn Padeskie
Davenport, Iowa

SLIP STRAINER

Slip should always be strained before being poured into a plaster mold. This procedure prevents pin holes, lumps and unsightly places in the cast ware.

Many makeshift screens have been suggested. I find the



handiest to be a plastic screen which I fasten, with a rubber band, over the mouth of the jar of slip. It is easily removed for cleaning.

Unlike metal screens you have no rusting problem.

—Melinda Lundy
Good Earth Ceramics
Jackson, Miss.

CERAMIC "GLUE"

Three teaspoons of wave-set, which you can buy at the dime store for about 15c, added to one cup of slip, makes an excellent ceramic "glue." This can be used for mending both green ware and bisque. Also it is excellent for filling in small depressions or nicks in greenware.

To use, dampen the area to be mended with a sponge and fill in with the mix. As soon as it shows signs of

setting (almost immediately) sponge over it.

Sometimes two or three applications may be necessary. It depends on the size of the crack or the depth of the nick.

—Mrs. Marion R. Holden
Van Nuys, Calif.

UNDERGLAZE PROTECTORS

Some underglaze colors will rub off a decorated piece if handled. To protect a finished decoration, I spray it with a weak gum solution. A Windex bottle makes a satisfactory hand-sprayer for the gum.

—Louise Wood
Lake Ozark, Mo.

AVOID WARPING

If you have a warping problem when firing tiles, plates or other flat objects, your difficulty may be due to poor heat circulation in the kiln.

Avoid firing flat ware directly in the bottom of the kiln or on a shelf. Always tilt the ware either with triangular stilts or with bars so that the heat can get over and under it.

—Mrs. Martin Hamm
Chillicothe, Ohio

CASTING HINT

A popular decorating technique is to pour a thin coating of colored slip into a mold, remove it and then refill the mold with white slip. A decoration can be carved into the surface to expose the white slip underneath for interesting effects.

If you don't have enough colored slip on hand to actually pour into the mold, you can paint the mold instead. For best results, first dampen the mold so that the brushed-on layer of slip will not crack or peel off before you are ready to cast the white slip.

—Pearl E. Fitzpatrick
Gary, Ind.

Dollars for your Thoughts

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Itinerary

Send show announcements early—WHERE TO SHOW: three months ahead of entry date; WHERE TO GO: at least six weeks before opening.

WHERE TO SHOW
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KANSAS, LAWRENCE
October 27-November 17

Kansas Designer Craftsman Show in the Union Building, University of Kansas
Open to those who have lived in Kansas or Kansas City, Mo. for at least one year. Juried show includes ceramics, sculpture, enameling. Fee: \$3, five pieces accepted. \$800 in prizes. Write Marjorie Whitney, Chairman Department of Design, University of Kansas for entry blanks.

LOUISIANA, NEW ORLEANS
September 29-October 20

Art Association of New Orleans 33rd Annual Autumn Regional Exhibit. Open to members of the association residing in Louisiana, Arkansas, Texas, Alabama, Georgia, and Florida. Non-members may enter upon payment of \$5 annual dues. Work in all media accepted. More than \$700 in prizes. Deadline: September 21. For details write: Exhibition, Isaac Delgado Museum of Art, City Park, New Orleans, La.

MINNESOTA, ST. PAUL
November 10-December 23

★Fiber, Clay and Metal Competition for American craftsmen, sponsored by the Saint Paul Gallery and School of Art. Ceramics and enamels included in media. \$1,500 in prizes and purchases. Entry fee. Closing date for entries, October 15. For details write the Saint Paul Gallery and School of Art, 476 Summit Ave.

NEW JERSEY, MONTCLAIR
November 3-December 8

The 26th Annual New Jersey State Exhibition at the Montclair Art Museum. Media includes ceramic sculpture. Artists living in New Jersey, or who were born there, are eligible. Jury, cash prizes. Entries must be received by September 25. Contact Mrs. Jean R. Lange at the Museum for more information and entry cards.

NEW YORK, BINGHAMTON
October 6-November 3

Regional Art Exhibition at the Roberson Memorial Center, 30 Front Street. Open to artists living within 80 miles of Binghamton. Ceramic sculpture included in media. For details write Mrs. Keith Martin at the Roberson Center.

NEW YORK, BUFFALO
November 17-December 15

"Designer Craftsmen of Western New York, 1957" open to residents of 14 counties in western New York. Ceramics and enamels included in media. \$3 entry fee entitles craftsman to submit four items. Jury, prizes. Entries must be sub-

mitted by October 5. For details write Elizabeth M. Smith, Albright Art Gallery, Buffalo 22, N.Y.

NEW YORK, NEW YORK
through September 30

★Washington Square Outdoor Art Exhibit, an international show open to all artists, any medium. Fee: \$3. Jury of approval. Prizes and scholarships. For details, telephone WATkins 9-4302.

TEXAS, SAN ANTONIO
October 12-13

Thirteenth Annual Outdoor River Art Show sponsored by the San Antonio River Art Group. Ceramics and crafts included in media. Fee \$3 for non-members. Jury, prizes. In case of rain, show will be held the following week end. For details and blanks write Maj. Gen. Alden H. Waitt, president, 211 Brightwood Pl., San Antonio.

WASHINGTON, SEATTLE
September 6-8

First Annual Ceramic and Hobby Show sponsored by the Washington State Ceramic Association. Competitive contest open to amateur ceramists and hobbyists. Ribbons and merchandise awards. For details write Mrs. Alice Miller, exhibit chairman, 10752 Myers Way, Seattle.

WASHINGTON, SEATTLE
December 11-January 12

Northwest Annual Exhibition, sponsored by the Seattle Art Museum, is open to
(Continued on page 32)

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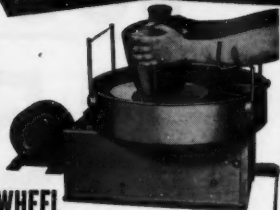
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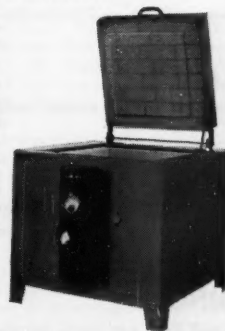


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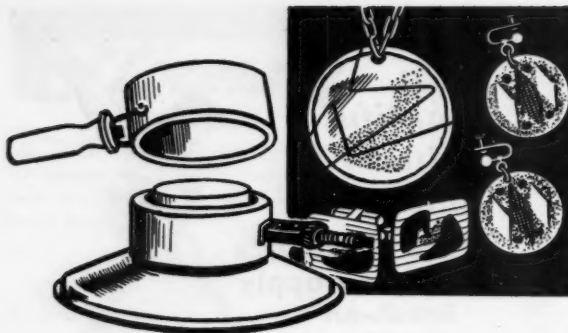
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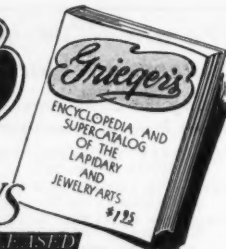
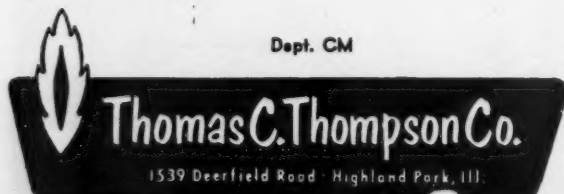
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Q *Answers to* Questions

conducted by KEN SMITH

Q. I made some pieces with red clay that I had dug from a pit used by a local brick company. After firing, a white powdery coating appeared which cannot be removed by sponging. Can you tell me what caused this and whether it can be eliminated.

A. This is known as scumming. It is most often caused by the presence of various soluble chemicals in the clay (usually sulphates). This type of scum can be prevented if you add about 1/2% by weight of barium carbonate to the clay, mixing it well before adding water.

Q. Can small jewelry items be fired in little test kilns which fire very rapidly—say in a couple of hours?

A. Fast firing in itself cannot hurt your ceramics. If a piece can go through a rapid firing schedule without producing defects in the body or the glaze the faster schedule is perfectly all right. Most tiny pieces can be fired quickly.

Q. When I fire a kiln-load of pieces glazed with different glazes the clear-glazed or white-glazed ware sometimes turn a different color in some spots. I am sure the pieces don't touch each other in the kiln and I have made sure that there is no contamination in my glazes. What causes this?

A. Some of the ingredients in glazes will vaporize at the high kiln temperatures and the vapors can often cause discolorations by reacting with the other glazes in the kiln. Glazes containing chromium oxide may cause this difficulty by reacting with the zinc in other glazes to form a typical zinc-chrome tan. You might eliminate green or antique glazes (a source of chrome) from one kiln firing and see if the difficulty is solved. If this is the source, fire the chrome-containing glazes separately.

Q. I am having difficulty with lusters which appear very cloudy. I ventilate the kiln well, apply the luster smoothly and fire to cone 05.

A. If you are firing to the proper temperature required by the body the difficulty may be due to moisture. Lusters are sensitive to humidity and the kiln should be vented for a long period. Artificial drying of luster work, with a heat lamp or in the kitchen oven, is a good procedure and is recommended by CM's overglaze expert, Zena Holst.

Q. I recently bought a cone 6 electric kiln. It is difficult to see the cones when you approach the cone 5 to 6 range. (I never had this trouble at cone 04.) Is there something I can do to make the cones easier to see?

A. The higher the temperature the more brilliant the glow and the more difficult it is to distinguish objects in the kiln. Usually there is not too much difficulty at cone 6; the real trouble usually starts around 9, and in a gas fired kiln.

There are several things you can do. First of all make sure the cones are sitting fairly close to the peep hole. Use blue colored sun glasses or even a piece of blue glass to help see the position of the cones. Another helpful idea is to blow sharply into the peep hole and quickly look in. The cones will be slightly cooled momentarily and they will stand out in sharp outline for a second or so. (Be careful not to inhale the hot air or otherwise get burned.)

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



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ENAMELING OVER FIRESCALE

Doesn't that title sound strange to you? Well, it also sounds strange to me—but that's just what I'm going to tell you about, strange as it seems!

Enamelers, since Adam, have been taught that the metal base has to be acid cleaned before enamel can be applied to it; and every trace of firescale must be removed scrupulously. This is a basic rule, but there are exceptions to all rules. Enameling over firescale is one of these exceptions—and it can work wonders! I will tell you now how such wonders can happen—if they care to happen. This is one of those techniques that cannot be controlled 100 per cent.

Nevertheless, firescale can be used for most astonishing effects, not to be obtained from any other method. Let me begin with a very simple example.

After soldering a base to a rather large tray, I plunged it—while still very hot—into a sink under running water. The water came down hard, right on the center and all over the tray. Firescale came off the copper furiously, and what remained had formed such an interesting pattern on both sides of the piece that I didn't have the heart to remove it. I decided to enamel right over the pattern, firescale and all, just for the fun of it. What resulted was just beautiful. I had used a light transparent brown in back of the piece, knowing that it would come out golden; and a light transparent blue in front which would become silvery. That's exactly how it emerged from the kiln, with the firescale pattern intact underneath—showing through the enamel black at first while hot, and changing to a dark maroon ever so slowly during the cooling off process.

The firescale does not always favor you by coming off in a useful pattern. Try it. If the pattern is not usable, pickle the object clean and use for techniques. No harm done! Try again. Heat a copper shape, let cold water run over it and see what happens. If you are lucky, your piece will be a very interesting one.

Another simple illustration of what firescale can do for you . . . Heat a copper shape until it has turned black

with firescale. Remove from the heat and let it cool off—no water shock therapy—just let it stand around until cold. Then place it in an acid bath. No scrubbing please! Leave the piece alone until the black has turned to red. Take it out, rinse with water and allow to dry. Apply a layer of flux and fire. Surprise—you see the most astonishing red, a red that cannot be bought for any amount of money.

If you apply transparent yellow over the firescale, it comes out an orange-red. And, experimenting with other transparent colors, you will discover other shades of red.

If you sift a stencil design directly on copper so that, when the stencil is removed, the pattern appears in enameled areas on the bare copper and then fire the piece; you will find a layer of firescale on the copper. A layer of one or more transparent colors over the whole piece will react as before on the previously fired design. But the background will be mysteriously different.

One more "secret"—one meant for those of you who can draw and sketch expertly. This is the secret I promised you in my column on "The Blessings of 3-in-1 Oil" (July). It's my pet of these blessings!

Apply the oil design on blank and perfectly cleaned copper. Sift flux or another very light transparent color over it, then shake the enamel off so that only the design is enameled where the oil holds it to the copper. Place the piece on a hot firing rack and allow the oil to smoke off. Use the same procedure as described in the column on 3-in-1 oil, and then fire. If fired long enough, and removed just before it overfires, the design will appear a lovely golden gold—a pure joy. A layer of a transparent color over the design, tarnish and all, will leave the gold design still golden and the rest in colors to be seen, but not described by me.

I could tell you a great deal more about this astonishing firescale business, but I am sure that as you experiment you will find it out for yourself. And I wish I could see the results! ●

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CLAY TOYS THAT MOVE

by EARL C. HASSENPFUG



FOUR THOUSAND YEARS ago children played happily with toys made from clay; and toys with moving parts have fascinated children for generations. Today's youngsters can enjoy a combination of these features—clay toys that move.

The turtle has a head that waggles, and the rider of the horse can be dismounted. Basically cutouts from slabs of clay, simple toys like the contemporary examples shown here can be fashioned with ease in a relatively short time.

Paper patterns were used to cut the simple shapes of both the turtle and the horse. The turtle is composed of two parts—a shell and a separate head-and-neck section suspended by a thread from the front of the shell. Nearly circular in shape, the snell was designed with the greater weight toward the tail to act as a counterbalance for the weight of the head.

Cut from a slab of clay, the shell was laid over a broomstick to give it a curved shape. Two tiny holes then

were pierced near the front edge to accommodate thread for suspending the head. A thicker piece of flat clay was used for the head-and-neck section so that it would present a broader, and therefore more interesting, appearance when seen from above. Two small holes also were made in the neck. A comparatively large hole, suggesting eyes, was carved through the head.

The toy turtle was decorated with colored slips of brown and yellow which provide pleasant contrast on red clay. You will find that the circular shell challenges you to try a different design on each turtle you make.

Proper balance of the head is crucial, and this can pose a bit of a problem. However, you will find that it can be worked out by trial and error until finally the head moves freely on the thread which holds it. When the shell of the finished turtle is rocked, the head moves in and out and from side to side in typical turtle fashion.

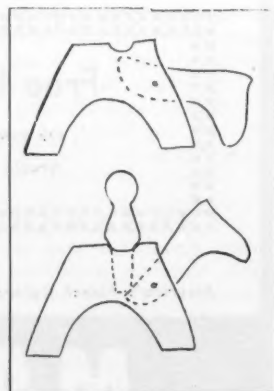
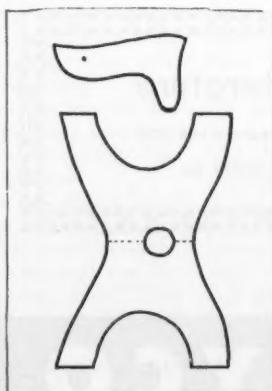
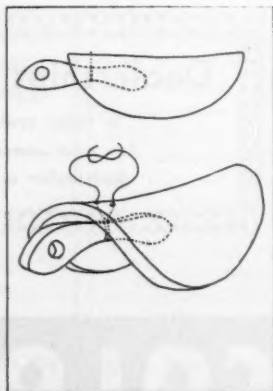
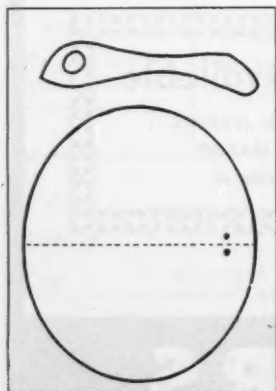
Like the turtle, the horse is made from two flat pieces of clay and has

a head which moves. But the horse's head operates on an axis formed by a toothpick set between the forelegs. The body, a simple four-legged shape, is folded over and rounded on a dowel. A hole for seating the rider is cut in the horse's back.

The head-and-neck section is a flat piece with a small hole pierced through the neck. Through this hole runs a section of toothpick (the axis) both ends of which are inserted in the forelegs of the horse. A separate piece of clay is used for the rider. It is a simply modeled coil of clay which fits easily into the hole in the horse's back.

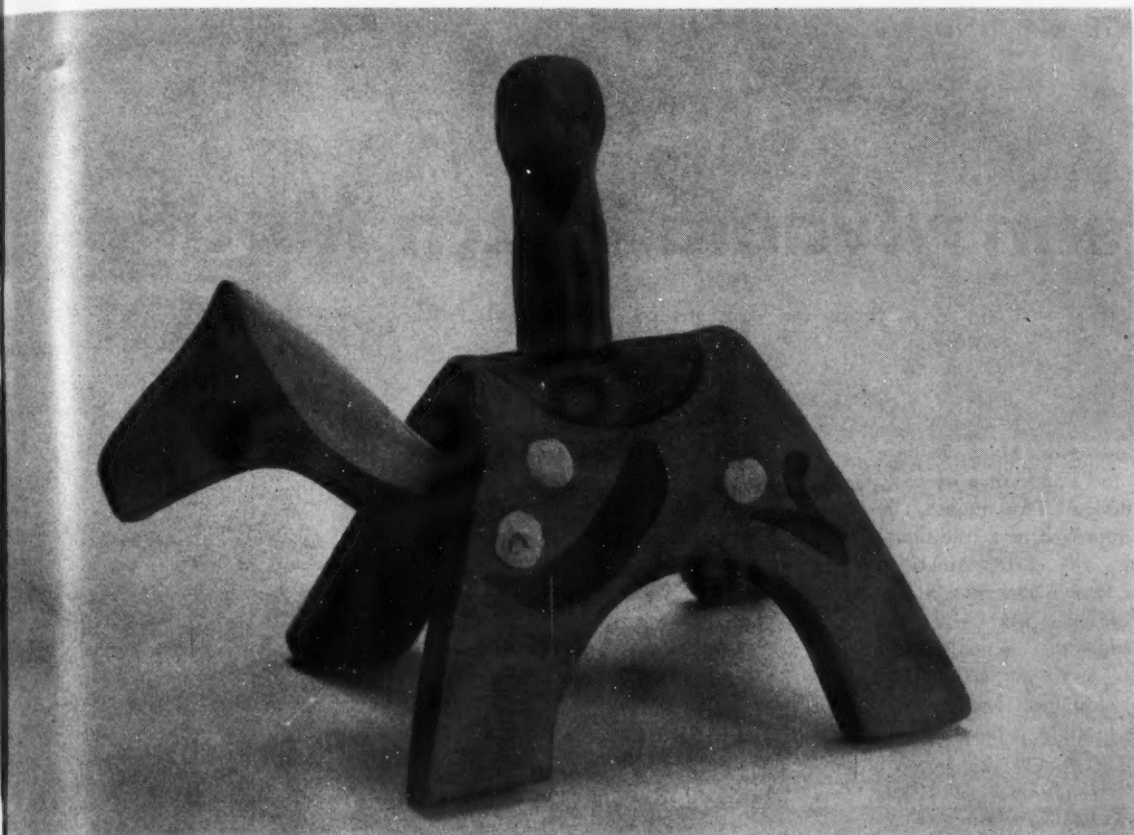
When the rider is out of the saddle, the horse's head drops so he can graze. As soon as the rider mounts, striking the tip of the neck as he does so, the horse's head comes up briskly—and away we go!

It's a tempting journey—this one of making children's toys from clay. The fun you have making them, and the ease with which they are made, will lead you to adapt this method to other animals as well. ●



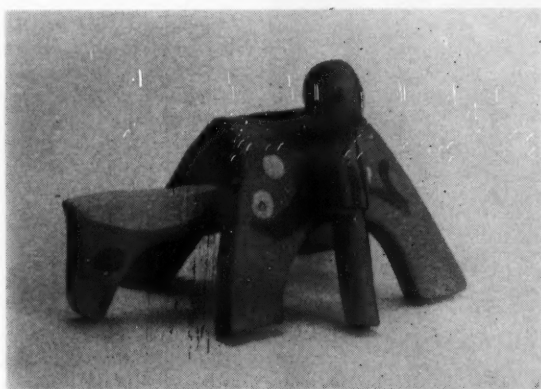
A SIMPLE PATTERN is used for the turtle. Notice holes for thread. Delicately balanced head waggles realistically when shell is rocked.

Two simple slabs form the body and head of horse. Rider is a small coil. Notice how his position controls the horse's head.



IN THE SADDLE, ready to go. Horse's head is held upright by position of rider who fits snugly in hole.

*Contemporary Animals made from slabs of clay
are colorful, easy to make
and fun for the youngsters and ceramist alike*



SNACK TIME! When rider dismounts, horse's head drops and he assumes a grazing position.



TURNED ON HIS SIDE, it is easy to see how horse's head is suspended on a toothpick axis between his forelegs.

Pennsylvania Dutch Motif

methods and designs by MARC BELLAIRE

OVER and over Marc Bellaire has stressed the importance of basic shapes to design. This month, he presents an approach to a traditional bird design, an early American Pennsylvania Dutch bird motif. The basic shape in this case is a "C" shape. By adding the essential details—an eye, a beak, a wing, a tail—Mr. Bellaire can convince anyone that the resulting motif is a bird. Yet he never painted a feather!

But, before you grab your brush and green ware, remember to follow these simple rules:

1. *Work on clean, slightly damp, green ware or bisque.* Immediately before decorating, wipe the surface with a quite damp sponge to remove dust, finger prints, and other surface dirt. A slightly roughened, damp surface is ideal for brush decorating.

2. *Use a large fully-loaded brush.* Work with as large a brush as the

design permits, saturated to the hilt, so the color flows freely when the brush is touched to the piece.

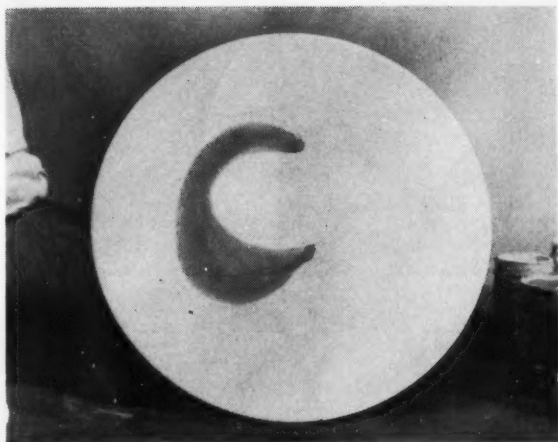
3. *Keep underglazes sufficiently fluid.* Keep colors at a good brushing consistency by adding water as they dry out.

With these points in mind, organize your materials and follow Marc Bellaire as he shows you, via the illustrations, how to make the Pennsylvania Dutch bird motif. ●

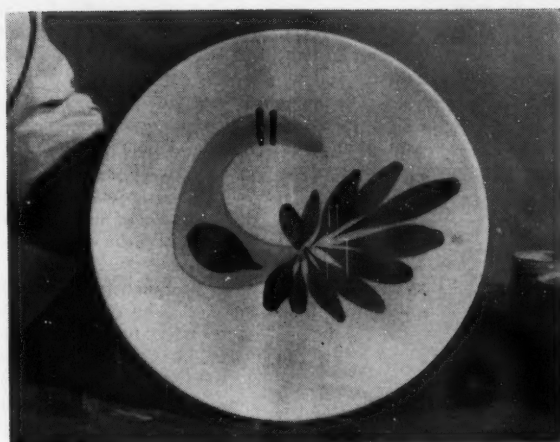


In this series of articles, no specific brand of underglaze is either suggested or implied. The national brands are highly competitive in quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.

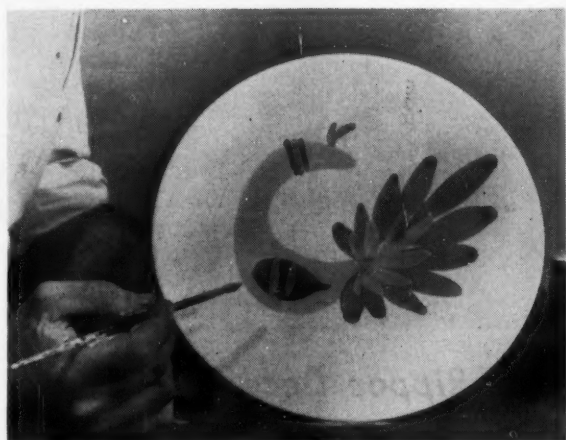
FINISHED and glazed, this bird motif recalls one employed generations ago in early American Pennsylvania Dutch designs and decorations.



1. Using an easy, free-flowing stroke, the basic "C" shape is brushed on in orchid on the light aqua background.



2. Tail feathers, wing and collar are put in next, using a deep purple and single brush strokes.



3. Accents are put on the wing, collar and tail using old rose and single strokes of the brush.



4. Aqua underglaze is used for the philodendron-type leaves which are brushed in next.



5. Deep blue-green is used to accent the leaves. Golden berries are made by touching down the loaded brush.



6. Details of the motif are put in with black. Sgraffito further accents the eye and the leaves.

Ruth Rippon, not yet thirty, is one of a group of California potters whose work already has the character and individuality of a mature expression that makes it easily and immediately identifiable.

She recently left her position as director of the crafts program at the Presidio in San Francisco, to teach ceramics at the Sacramento State College in California. A native Californian,



she studied at the California College of Arts and Crafts in Oakland, where she received both her bachelor's and master's degrees.

She is a student of Antonio Prieto, well-known potter-teacher at Mills College in Oakland. A participant in many local and national shows, she has won prizes at the California State Fair for four consecutive years. She has exhibited in the Syracuse and Wichita shows, and was

represented in the opening exhibition of the Museum of Contemporary Crafts in New York.

She has had a one-man show at Gumps in San Francisco, an emporium noted for its interest in encouraging the sale and exhibition of fine craft work produced by outstanding craftsmen. Several years ago, she was invited to become a member of the Mills College Ceramic Guild, a select group of Bay area potters.

Together with her pottery making, Ruth continues to work in ceramic sculpture. She feels that it strengthens her feeling for form. She likes sculpture because it gives her the excitement of working with the same material in other ways, providing a break in the use of the medium.

Sculpture, she feels, takes you away from the limitations of wheel-thrown pottery, and allows a different kind of freedom of scope which is possible with free-form shapes. After working with sculpture for awhile, she returns to wheel-thrown pottery with a fresh outlook. Alternating between pottery and sculpture, she finds, is a sure way of never reaching a dead end.

Ruth Rippon is one in the growing community of potters on the West Coast in the San Francisco area, who has come to feel that decorated pottery is not the crime purists claim it to be. Her point of view is one which is growing throughout the country as is evidenced by the growing number of decorated pieces which show up in regional and national ceramic shows.

"There is no reason why a piece of pottery can't be good, and decorated at the same time," says Ruth. However, she has formulated certain concepts of decoration to which she adheres. She feels that, whether throwing a single pot or a series of pots, the type of decoration intended should be kept in mind so that a unity of form and decoration exists from the initial conception. The decoration then reinforces the shape, works with it, and does not oppose it. Not at all intimidated by the word "functional" in pottery, Ruth feels that there is no reason why so-called functional pottery cannot be decorated too—to enhance its appearance.

Like most potters, she has a preference for a particular kind of decoration. She is meticulous in her working methods, and believes in the value and importance of craftsmanship in every phase of pottery making. It is no accident therefore, that she found herself drawn to the sgraffito-through-glaze technique—a technique which embodies the demands of care in workmanship to which she responds. Since she also enjoys seeing parts of the clay body exposed on a pot, glaze sgraffito seemed to her a sympathetic way of working, using both body and glaze at the same time.



Ruth Rippon Decorates a Pot . . .

SGRAFFITO

by OPPI UNTRACHT

"Glaze sgraffito," she says, "is a stately, more formal type of decoration that some pots seem to demand more than others. The tall, thin shapes I like to make seem especially suited to it. The technique has a rich quality for me because of the contrast in texture between the glaze and the exposed body."

Usually, the contrast is not harsh, but subtle, as a slight remainder of glaze on the exposed body survives and firing and leaves the body not completely raw.

Ruth feels that the design in this technique should be kept simple. To her, a good design reaches completion when she feels that the addition of any new element would unnecessarily complicate it. "The trick," she says, "is to learn to judge at what point to stop a design's development, and call it finished."

Since the technique involves scratching with pointed tools, it lends itself to a basically linear type of pattern which evolves naturally from the method by which it is produced. The design need not be limited to lines alone.

AN EXAMPLE of sgraffito through glaze, Miss Rippon's plate was shown in the Contemporary Crafts Museum in New York City.



THROUGH GLAZE

Whole areas of glaze may be scratched away as well as lines. The design then, is suggested by two elements which mold its evolution: The form of the piece on which she is working, and the process or characteristics of the technique used to produce the design.

Tracing Ruth Rippon's procedure in the sgraffito-through-glaze technique may suggest, to those who enjoy the kind of control necessary in employing this procedure, a way of working which is rich in possibilities. Ruth uses a Garden City buff body, but any colored body may be used.

Beginning with the bisqued, dry piece, the inside is poured with glaze which is circulated quickly so not too thick a coat adheres, and then is drained into a basin. It then can be set aside to dry partially; or if not too much moisture has been absorbed, the outside can be sprayed with a glaze (1).

The glaze which Ruth Rippon used on the demonstration piece was developed by Richard Fairbanks, also a talented potter who teaches ceramics at Drake Univer-

(Please turn to page 21)





1. GLAZE is poured on the inside of the bisqued pot. The outside of the pot then is sprayed with glaze and allowed to dry.



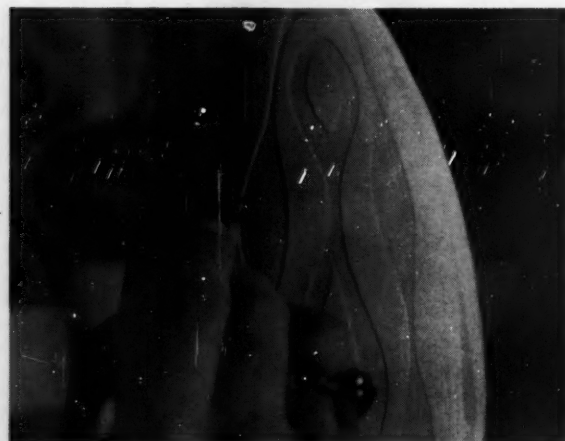
2. A SPATULA is used to scrape glaze from the foot. The piece then is gone over with a wet sponge to remove all residue.



3. RUBBING the entire glazed surface with the hand removes excess glaze which would come off in handling and smooths the surface.



4. A POINTED TOOL is used to scrape through the glaze, exposing the clay body beneath. The design is created in lines first.



5. DEVELOPING the design comes next. It may be kept linear, or larger areas of the design may be removed, exposing more body.



6. VARYING the technique, a solution of Barnard clay thinned with water is sprayed on the vase as it revolves on banding wheel.

sity in Des Moines, Iowa. Its recipe, by batch weight, is:

White Matt, Cone 5-6, Oxidation firing

	Parts
Flint	22.8
Keystone feldspar	118.8
Dolomite	9.2
Whiting	40.0
Barium Carbonate	29.6
Zinc Oxide	12.1
Kentucky Ball Clay	23.2
Plus 5% Tin Oxide	

This glaze can be characterized as a non-viscous white matt pleasantly "waxy" to the touch. It must be applied fairly thick, almost 1/32-inch. This technique requires a non-viscous glaze.

Continuing with Ruth's procedure, after the outside has been sprayed, the glaze is removed from the foot by scraping it with a spatula (2), and then going over it with a wet sponge. The pot then may be stood directly on the kiln-washed shelf without stilts, and without danger of sticking. If the glaze has not been sprayed too wet, the piece is ready for further work almost immediately.

When the piece is ready to be worked on, the whole glazed surface is rubbed with the hand to make it smooth (3). This is done to remove the excess glaze which would come off during the necessary handling of the piece anyway, possibly adhering to a part of the design where it is not wanted.

Using a pointed tool, the basic pattern is scraped through the glaze to expose the body. The basic design is created in lines first (4), and may be kept linear, or areas may be removed leaving larger sections of the body exposed. The design is developed and completed (5).

At this point, Ruth introduced a variation in the technique. Replacing the pot in the spray booth, she sprayed a solution of Barnard clay, thinned with water to a slip consistency, to the top and bottom of the vase as it revolved on the banding wheel (6). The Barnard clay was applied heavier at the top and bottom of the vase.

The Barnard gives a rich variation in color to the glaze after it is fired. It looks dark when applied, but after the firing it does not remain totally opaque, but blends with the white base glaze producing a brown with olive-green overtones in a slightly speckled texture.

The whole piece then is sprayed with an even application of gum tragacanth. This holds the glaze in place, preserving the design. It also permits handling the piece without marring the surface or creating fingerprints. The piece then is allowed to dry thoroughly, and is fired to Cone 6 in an oxidation atmosphere.

Many variations of this technique are possible; here are just a few. When the sgraffito is completed, any matt glaze may be sprayed on lightly, followed by the Barnard slip. Three variations of color are then possible.

Another variation employs sgraffito through the gum and the Barnard layers, but *not* continuing down to the body, going only as far as the layer of white glaze (see photo). This creates the effect of a white line design in the Barnard slip, and a line pattern in counterpoint to the other design elements.

The entire color contrast might be reversed by using a light body and a dark glaze. There is no end of variations possible. Always remember, however, that the glaze must not move during the firing.

The reader undoubtedly will evolve personal adaptations as his own contribution to the technique. The "rules" are fluid and can be used creatively by an individual without his having the feeling that he's plagiarizing a technique. •



AFTER FIRING, the Barnard gives a rich variation in color to the glaze, blending with the white glaze to produce a brown with olive-green overtones in a slightly speckled texture.



ANOTHER VARIATION employs sgraffito through the gum and Barnard layers, as far as the white glaze, not exposing the body.

Variations



ASH TRAY by Lee Brown Richards was made from a discarded copper engraving plate using the reversal technique.

A reversal in techniques proves there's more than one way to fill etched-out-designs with enamel

by MARY KRETSINGER

Champleve is an enameling technique in which sunken or recessed areas in a piece of metal are filled with enamel. The recessed areas are created by an etching process. Portions of the design which are not to be etched are protected with varnish or other substance not affected by acid. Full details on the procedure for champleve appeared in the February 1957 issue of CM, as part of the Jo Rebert enameling series. In this article, Miss Kretsinger explains how the basic champleve technique may be varied to produce interesting effects.—Ed.

Having on hand a stack of discarded 12-gauge copper engraving plates which had been used in printing a school year book, my craft students decided to experiment with champleve. The heavy plates seemed ideal for etching since the etched area could be deep enough to accommodate the enamels. Although the weight of the copper was a trifle heavy for pins and earrings, it was

excellent for ash trays and pendants.

We followed the traditional champleve technique for our first experiment. After sawing out a shape, raising it on stakes and sand bags and planishing it for smoothness, we painted a layer of asphaltum varnish (1/16-inch thick) over the entire surface. Much care was taken with the edges. Because of their sharpness, the varnish had a tendency to fall away, necessitating a second coat on the edges and rims.

Using the flattened end of a copper wire which had been filed to a wedge shape, the design was scratched through the varnish, revealing the copper below. We discovered that the best results were obtained when the varnish was slightly tacky, rather than dry when it tended to chip.

Following the usual procedure, the piece was immersed in a solution of nitric acid and water (half and half) until the scratched areas had been

eaten away to the desired depth. The bare copper areas are attacked by the acid while the background is protected by the varnish. Bubbles which formed on exposed areas during the etching process, were brushed aside with a feather. (Large bubbles indicate a strong solution and a fast bite; smaller bubbles indicate a weaker solution and a slower bite which produces smoother edges.) If certain areas are slow to etch, the piece is removed and these areas scraped before it is replaced in the bath.

The etching process usually takes about 1½ hours, depending on the size of the object, strength of the acid, and the number of times the piece is removed from the bath. When complete, the etching should be about 1 mm deep on 18 gauge copper or 1/16-inch deep on 12 gauge copper.

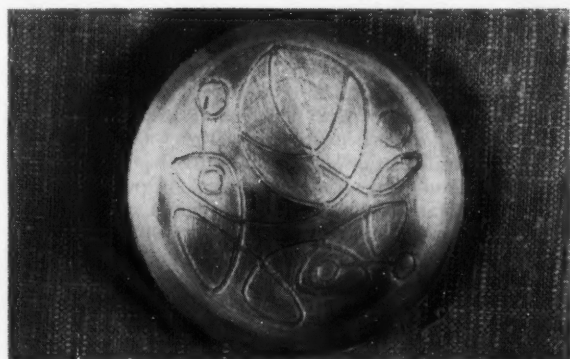
Turpentine was used to remove the
(Please turn to page 24)

in CHAMPLEVE



TRADITIONAL TECHNIQUE: Copper is covered with asphaltum, design is scratched through to reveal copper, bare areas are etched

with acid, etched areas filled with black enamel. Demonstration pieces by the author's student Jane Cox.



REVERSAL of usual technique. The design is brushed on with asphaltum. The background is etched out and enameled. Photo at left



shows background etched out, ready for enameling. Finished pieces by Jane Cox show the raised effect obtained by this method.

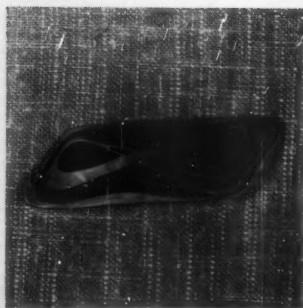
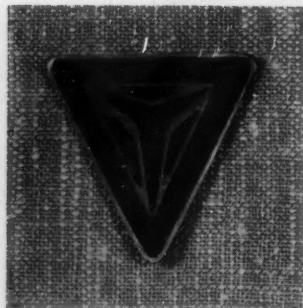


OVER-ALL TECHNIQUE: A coat of transparent enamel covers the entire surface, including the design. At left, tray is etched with fish



design in slight relief. Light gray-brown enamel over copper gives a golden hue. Underside of tray is a bright red opaque.

Photos: Harold Benjamin



PINS AND PENDANTS by the author's students. All were done in the reverse technique by painting the design in resist and etching out the background. Miss Kretsinger found that the use of a brush makes for a freer effect.

CHAMPLEVE (cont.)

varnish, and the copper was thoroughly cleaned. Wet enamels were laid into the depressed areas of the design until the enamels were level with the unetched copper. After firing the areas were refilled until they again were level with the copper surface. Between firings, the pieces were dipped in an acid bath to remove firescale. A mild abrasive or a copper cleaner was used after the final firing; then a final buffing with rouge. The result was the familiar champleve effect—an inlaid enamel design set off by a background of burnished metal.

A VARIATION

Departing from the tradition, and working on spun forms, we tried a variation of champleve which proved most interesting. We simply reversed the usual technique by *brushing on the design* with asphaltum varnish and leaving the background to be eaten away. This produced the design in copper with an enameled background. Because the design is applied with a brush, which is much easier to handle, this variation produced a freer effect.

A FURTHER DEPARTURE

Another interesting effect may be achieved by enameling the entire etched surface—completely covering the design with a delicate transparent color. After the first firing, other transparent colors may be spotted into the first covering. Opaque enamels may be used in small areas for contrast. When using transparent enamels, remember that all steps should be preceded by a careful cleaning of the surface to be enamelled; and all enamels should be thoroughly washed to obtain maximum brilliance and transparency. This method produces pieces with the etched design in delicate outline rather than in robust contrast. Its subtle and satisfying quality will be rewarding to any patient craftsman.

We also tried these methods on 14 gauge sterling silver. The results, although quite beautiful, were more difficult to obtain. Our problem was in getting the varnish to adhere to the sterling silver for any length of time. Unless the piece was finished in one day, the varnish would peel away from the metal and a new coat would have to be applied.

Examples of my students' champleve are shown on these pages. Although most of it represents early attempts, some of the designs are quite fine. I feel that with patience and experience some really beautiful results, deserving to be called *works of art*, can be created by the simple methods which we used. ●



DESIGN FOR JAM SESSIONS

Using cardboard containers as building aids helps beginners over the hazards of slab-building — cracked seams and collapsed walls

by DON WOOD

Here is a slab-built jam pot that a beginner can easily make without the usual risks of cracking at the seams and the frustrations of collapsing clay. The use of a deep freeze container also makes it possible to make several pots of the same size and shape.

Although we chose a frozen food container for this project, other cardboard shapes may be used. A quick survey on your part probably will turn up a variety of suitable containers—cylindrical ice cream boxes, cardboard paint bucket liners, cheese boxes, and other household containers.

Once you have selected the container, roll out the clay using $\frac{1}{4}$ -inch wooden strips as thickness guides. Since the deep freeze container is used as a building aid, the clay is worked in a slightly softer condition than is usual for slab building. The soft clay is rolled out on a dry cloth to prevent it from sticking.

Using the bottom of the container as a pattern, cut a piece for the bottom of the jam pot. Roll out a second piece of clay to the same thickness, $\frac{1}{4}$ -inch, and then

roll the deep freeze container on the slab with enough pressure for the rim and foot of the container to leave an impression in the clay. This will give you a curved line pattern, the right shape for forming the sides of the jam pot.

The clay circle which you have already cut is placed in the bottom of the container. Now apply a heavy slip, the thicker the better, around the edges of the bottom circle where the sides of the pot will join the bottom. (The slip paste can be made by paring some dry clay into a bowl and adding water. The paste should be as thick as possible, but fluid enough so it may be brushed on with a stick or paint brush.)

Roll the curved clay strip for the sides into a cylindrical shape and place it in the container. Cut off the excess overlap at the joint with a knife, and work the seam firmly together. The handle of a paint brush does a good job. Its rounded, varnished shape makes it a good finishing tool for the inside.

(Please turn the page)

At this point, the side walls will stick out well above the sides of the container. Turn the container and clay upside down and plunk it on the table several times to firmly press the side walls into the bottom. Trim the sides evenly, allowing about $\frac{3}{8}$ -inch above the container. The retaining rim of the pot will be fastened to this.

Cut the lid retainer strip, a piece about an inch wide and a little longer than is needed to encircle the pot. Then apply slip to the rim of the pot where it extends above the container. Wrap the strip around the pot, "skidding" it firmly into the slip to form a good bond. Where the clay overlaps, it is cut on the bias to make a lap joint. Apply slip to the joint, and work it together. The top rim of the container holds the lid retaining strip in place, preventing it from slipping down, and makes a good clean line around the pot.

Wipe the inside of the rim clean of any slip which may have oozed out. The crack should be well filled.

Give it a final wipe around with your finger to make a nice, rounded seam.

Using the lid of the deep freeze container as a pattern, cut a lid for the jam pot from a slab of clay. Be sure that the clay you use for the lid is of the same consistency as that used for the rest of the pot so both the lid and pot will shrink the same amount when dried and fired.

The handle for the lid is made from a scrap of the rolled slab. Feel free to make any shape you like. Use your imagination and strive for something which will be interesting to touch. A slight "S" shape is pleasing to the touch as well as to the eye.

When it comes to glazing your jam pot, again feel free to use your imagination. We glazed our jam pot by first pouring a white glaze on the inside. The outside was dipped, bottom first, in a dark blue glaze. The

This simple method can be used to make a number of



Roll out soft clay on a dry cloth to prevent sticking. Notice how $\frac{1}{4}$ -inch wooden strips are used to control thickness of clay.



Using the bottom of a deep freeze container as a pattern, cut a piece of clay for the bottom of the jam pot.



Form the curved side section into a cylindrical shape and place it in the container. Cut off the excess overlap.



Allowing $\frac{3}{8}$ -inch above the container, trim the top off evenly. Apply slip to the rim where it extends above the container.

rim was dipped in the same white glaze as the inside. The lid was dipped, handle first, into the white glaze; the rest was dipped into the blue. Matt glazes, which allowed some of the clay grog to show through the white areas, were used. The total effect is crisp and clean.

If you feel that the cardboard form limits the size and proportion of your pieces, remember that thickness of the clay, height of the retaining rim, shape of the handle, division of spaces, use of different glazes and decorative motifs all may be varied to make the piece your own.

You needn't be limited by "ready-made" cardboard shapes either. You can design your own shapes and make your own molds from suit-box cardboard and tape.

Now that you have seen how simple and adaptable this method is, you no doubt will want to use it for making a number of pots for a variety of uses. ●



NAVY BLUE and white matt glazes give the finished pot a clean and crisp effect. Grog shows through white areas.

um of pots for a variety of uses . . .



Obtain a curved-line pattern by rolling the container on the slab using just enough pressure to leave an impression in the clay.



Place the bottom section in the container and apply a heavy slip to the edges where the sides will be joined to the bottom.



Wrap the lid retainer strip around the pot, "skidding" it firmly in place to make a good bond. Make a lap joint where the ends meet.



A handle, pleasing to the eye as well as the touch, adds interest to the lid which was cut using the container top as a guide.

PRODUCING

"Egyptian Paste"

by HELEN C. YOUNG

The vivid blue glaze on this tiny figure from an Egyptian burial chamber is neither crazed nor pitted.



The tiny figure in the museum case was an incredible blue—the blue of the skies over Egypt where it was made perhaps 5,000 years ago. Could a piece of pottery be much older?

Identical little objects called "ushabti" or "answerers," are found by the thousand in Egyptian burial chambers. Most of these figures are in human form and represent the servants which the deceased would need in his next life. They would take his place whenever he was assigned any work.

Archeologists tell us that the earliest ushabti probably were made between 3,000 and 2,500 B.C. Between 663 and 525 B.C., they were made of alabaster, granite, basalt, etc., as well as pottery. Although formed in the shape of mummies, they still were intended to represent servants for the deceased.

The museum figure apparently was made from a combination of clay and glaze. However, the color did not merely cover the surface as a glaze; it penetrated the entire figure. While we never can know exactly how this was done thousands of years ago, we can guess and arrive at the same lovely blue.

Our "guess work" proved fruitful. A formula and procedure were worked out and, through careful experimenting, we made "answerers" of our own. The recipe for the body produced a paste rather than a plastic modeling clay. Therefore, the procedure for making the pieces had to be applicable to the paste. This was easily accomplished. The model was made into a plaster press mold, and the Egyptian paste worked into the mold to obtain its shape.

Begin by modeling a pendant, medallion, button or any flat shape in plastic clay. Avoid undercuts or intricate designs. Remember that the shape must be reproduced in a one-piece press mold.

Since the origin of the body suggests a primitive craft, you may want to use American Indian motifs. Or you can create simple designs of your own. For example, you can develop a simple pattern in low relief by rolling a *Springerle* rolling pin over a slab of clay. Or press the tines of a fork into the clay surface; or merely roll a thimble across the clay.

When the model is made, clean it with a dampened finger or sponge. Let it harden. It need not be dry for making a press mold.

An easy way to make a press mold from a small object is to set it in a small box or box top and pour plaster over it. I used the round, metal top of a typewriter-ribbon box. Place the clay model in the center of the container; mix the plaster of Paris and, when it is ready, pour it over the clay piece. Wet the bottom of the model so it will stick to the container. Sometimes a tiny model will float.

In a few minutes the plaster will

be firm. Take it out of the container, and remove the clay model. The press mold can be put to use as soon as it is completely hard. It need not be thoroughly dry.

Since the body is a paste, it is used differently from other ceramic bodies. The raw materials are easily obtained from ceramic suppliers and are inexpensive. Here is the recipe—mix dry:

Parts	
Silica	75
Copper carbonate	2
Bicarbonate of soda	2
Bentonite	8
*Frit #25	20
Dextrine	2

Because the soda when mixed with water soon crystallizes, never add water to the mixture until ready to use. However, it may be stored inde-

(Continued on page 30)



Pendants and Earrings made of Egyptian paste in press molds are the same vivid blue as the ancient piece above.

Strictly Stoneware

... techniques with engobes: part three

by F. CARLTON BALL



This month Mr. Ball picks up where he left off in his discussion of techniques with engobes. He begins by describing a variation of the wax resist-inlaid slip techniques which were discussed in the August issue. In subsequent columns, Mr. Ball will explain wet slip trailing, splattering, stenciling, rubber resist, and variations of these techniques. The series began in July with a discussion of painting with engobes.—Ed.

Variations

The next variation is in reality a combination of the last two described here.

Step 1. Using liquid wax, paint areas and lines of your design on a dry pot.

Step 2. Scratch lines through the broad areas of wax.

Step 3. Sponge or spray a contrasting colored engobe over the pot. This will give a colored background and lines to form the design.

Another variation would be:

Step 1. Paint large areas with wax on a dry greenware pot.

Step 2. Sponge an engobe over the pot to give it a background color.

Step 3. Cover the whole surface of the pot with wax.

Step 4. With a pointed tool, scratch out lines where you wish them to be.

Step 5. Apply a second colored engobe to the pot, one that will go well with the color of the clay body and the first engobe, yet one strong enough to be easily seen. These lines can now be covered with wax and new lines or areas scratched out and a third engobe color applied. Usually, to use more than two engobes is unnecessary.

One variation of the wax resist technique that uses three engobes yet gives good results is as follows.

Step 1. Paint areas with wax on a dry green pot.

Step 2. Apply a blue engobe.

Step 3. Paint out the parts of this blue engobe you wish to have as part of the design.

Step 4. Apply a layer of rust colored engobe.

Step 5. Paint out with wax the parts of the rust color you need for the design.

Step 6. Apply a black engobe to color the space that hasn't been covered with wax.

If controlled, this technique will give a good multi-colored effect.

Another good clear glaze for cones 8 to 10 in either oxidation or reduction atmosphere and one which is kind to engobes is #14BB.

Clear Glaze, 14BB

	parts
Flint	82.8
Kaolin	38.7
Feldspar	168.7
Whiting	62.0
Zinc oxide	8.1

A satin matt for cone 7 to 9 is #K.C.N.S.

Satin Matt Glaze, K.C.N.S.

	parts
Flint	89.0
Kaolin	19.3
Whiting	36.4
Nepheline syenite	291.9

Mishima

The next method to be described is the inlaid slip or mishima technique. This technique seems tedious after the simple one using wax that was just discussed. The mishima technique is one the Korean potters used with beautiful delicate results. It is also a popular technique with Japanese potters. The process is as follows.

Step 1. Use a moist or leather hard pot. Incise the design into the surface of the pot, using a U-shaped line and cutting deeply. Shallow or V-shaped lines do not work well.

Step 2. Fill these lines with a contrasting colored engobe. Apply several coats until the lines are filled.

Step 3. When the slip has become leather hard, center the pot on a wheel and anchor it. With a scraper, gradually scrape the surface of the pot as it revolves on the wheel. This takes off the engobe on the surface leaving the body clean and the incised lines crisply outlined with inlaid slip. This method of scraping the pot while it revolves on the wheel is far superior to the hand methods of sanding or scraping some areas of the pot by hand.

Step 4. Dry and bisque fire.

Step 5. Glaze the inside of the pot, and if you wish, the outside of it with a glaze that works well over engobes. The Koreans used a buff clay which fired gray on reduction. They inlaid a white engobe and glazed the pot with a celadon glaze which resulted in a gray background with a pale green pattern.

If a small stamp is used to press a pattern into the moist pot, (for example a leather stamping tool or a tool carved from clay and then bisque fired) a different type of pattern will result. The stamped incisions are filled with engobe and then scraped clean as just mentioned. This mishima technique is worth trying. The inlaid slip technique using a waxed pot would not be successful if stamps were used over the wax.

Slip Trailing

This technique is, in a way, similar to the one bakers use to decorate a cake. It is easy to over-do a design in this technique and have a pot look as over-decorated as a cake. A potter can strive for a design with dignity and reserve or one that is free and gay but the gaudy and frivolous should definitely be avoided.

The tools for slip trailing are similar to those used for frosting on a cake. Perhaps a cake decorator could be used. The new flexible plastic containers for mustard and catsup work quite well for slip trailers. It's hard to resist the urge to decorate a hamburger bun with mustard just to test the working quality of these plastic containers. Some potters use a pipette for slip trailing. This is just a piece of glass tubing. The slip is sucked up into the tube and then a finger is put over the hole to hold the slip in place. The slip flows out when the finger is removed from the end of the glass tube. So all one needs to do is draw a pattern as the slip flows out in a continuous raised line. The easiest to use and obtain, and the most commonly used tool, is an ear syringe. These are stocked by every drugstore in two sizes. Sometimes a short glass tube is placed in the syringe to give a smaller line. I prefer a flexible plastic tube as a tip to a syringe. It is possible to use a toy balloon as a slip con-

(Please turn to page 34)

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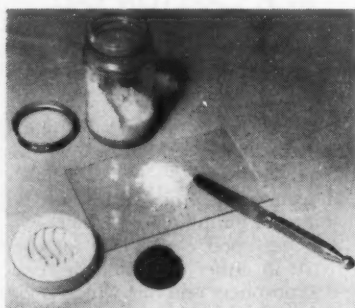
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"Egyptian Paste"

(Continued from page 28)

finitely if kept dry in a tightly closed glass jar. When ready to use, pour a small amount of the dry mixture on a palette or a piece of glass. Add water



Dry formula for the paste is mixed with water as needed to avoid crystalization.

and mix with a palette knife until you have a stiff paste. Work the paste *quickly* into the mold, using the tip of the knife to press it down firmly. Smooth, until level with the top of the mold.

Allow to stand for a few minutes. Then gently tip out of the mold, face up. Carefully trim away all irregularities with the tip of a sharp knife. But do not use water on the casting to smooth it, as some of the color will bleach out. Don't even sponge it!

When the casting has dried thoroughly, fire to cone 08. Even though a semi-glaze, this material does not stick to the kiln shelf during firing. So no stilts are needed. These pieces fire into a lovely blue—reminiscent of their inspiration—and have an elusive, waxy texture.

Letters

(Continued from page 4)

triguing; and use of simple forms has helped me to stylize my ceramic figures . . .

NORA J. JOBES
Lakewood, Ohio

Dear Editor:

. . . Seems like we have had more than enough of decoration with underglazes by Marc Bellaire. Month after month we have several pages of his articles with little variance—except in pattern. I believe he is a very capable person and handles a brush well; but so far they are too much the same. If we must have his articles, then expose us to advancement and better decoration.

HELEN G. HALL
Cincinnati, Ohio

HAPPY HOBBYISTS

Dear Editor:

I am purely an amateur hobbyist and I enjoy every article in your magazine.

The illustrated figure, unlike the first one described, was made of a coarse, yellowish clay body. Remnants of the original blue glaze still cover most of both sides. The glaze is almost identical in color to the blue "paste," and is what Egyptologists call faience.

While testing the paste formula, we also had experience with just such a glaze. It was rewarding to hold the small tile we had made against the old faience piece and find the colors identical.

The faience formula is given below, with the suggestion that it be used only on a white clay body for the most vivid color.

	Parts
*Frit #25	80
*Frit #2113	8
Copper carbonate	4
Bicarbonate of soda	4
Bentonite	1
Colemanite	3
Dextrine	1
Tin oxide	2

Like the paste, this also will crystallize if mixed with water very long before using. But it may be kept indefinitely in a dry, closed container. Apply by either spraying or dipping rather than by brushing. Fire to cone 06 or 05.

Even though clay from an African river bank and water from the Nile had no part in the creation of these heavenly blues; perhaps these, too, may be even more lovely in 5,000 years. ●

*These frits are available from the L. H. Butcher Co., 521 N. Morada Ave., West Covina, Calif.

They are all well written—very clear and concise—I particularly enjoy the letters to the editor.

I can understand that to a professional ceramist, or to someone advanced in techniques, that some of CM is boring. I do believe they should show a little more patience; after all, they were beginners at one time. If someone had not been patient and helped them—it would not have been easy for them to learn and advance themselves . . .

Enclosed is my renewal for three years. What better way can I tell you that I love your magazine.

MRS. RICHARD P. BAER
Edenton, N. C.

♦ Can't think of one offhand.—Ed.

Dear Editor:

Articles on basic hand processes such as pinch pots, coils, slabs, humps, slips and engobes, and basic decorating, are fine for our reference. I find your magazine very useful for my own use and as a reference for adult and high school classes.

M. L. DAVIES
Shelbyville, Ind.



THE OVERGLAZE PAGE



MINERAL COLORS

by ZENA HOLST

There are several methods of painting on bisque with vitrifiable mineral colors. The choice of method depends on the desired effect, the design, and the object to be decorated. Bisque ware is confined mostly to the "art" objects which are made in hobby studios. Ceramic semi-porcelain clay compositions are used for the production of exquisite statuettes, exotic figurines, lamps with applied hand-modeled flowers, and other ornamental objects. There is quite a preference for finishing these in the bisque form, rather than the glost. The use of bisque for objects that must be water tight is restricted. However, certain types of bowls and containers may be glazed inside; then decorated.

It is advisable to give the piece *two* bisque firings, if possible. This anneals the clay body, making it harder and less porous, so that painting will be smoother. Porous ware is difficult to paint with mineral colors, and may result in a mottled appearance from having "soaked up" too much color. A neat sculpturing and polishing of the green ware is necessary. Make certain that all seams are removed.

After the first firing, inspect the piece. Any roughness should be rubbed down with emery cloth or very fine sandpaper, and brushed well with a bristle brush. Each line, indentation or flaw will be intensified in the finished piece.

Fire the bisque to full maturity. Under-fired bisque is chalky and cannot be painted. Clean with soft silk rag or chamois before painting.

The choice of method is individual and depends on the results desired. Any method is a matter of using the right kind of medium for mixing the colors. No two mixing mediums will give the same result. The following three methods are the ones most generally used.

1. Glycerine

Glycerine is used full strength for mixing the colors on the palette. Water is used as the cleansing agent. Glycerine gives a light glossy finish, unless the painting is applied very lightly. It does not dry too quickly, but gets tacky, making the blending

of colors difficult. It is good for free brush designs on lamps, bowls, etc., when a contemporary pattern is appropriate and also for the painting of small motifs. Tinting a background over a wide area is almost impossible with this medium.

Many believe that the use of a medium which eliminates turpentine in the painting process prevents "mildew" or "pepper" spots (scattered pin points of black) on the ware, which sometimes appear after the firing of the painted bisque. However most experienced decorators believe these spots are caused by improper venting during the smoking off period of the firing. If you wish to use a water-soluble medium, glycerine is the best I have found.

2. China Painting Medium

The use of regular china painting medium, with turpentine as cleansing agent, gives about the same finish as glycerine; but it is easier to use for blending colors. The quality and degree of glossiness depends on the medium *formula* that is used. A medium containing fat oil will produce a higher gloss than one containing the softer essential oils. Color mixtures will not dry as quickly as with glycerine. If one does not have an aversion to turpentine, china painting medium is better for large area painting as well as for fine detail work.

A certain amount of the oil in the medium may be absorbed by the bisque and may be difficult to burn out during firing. Be sure to vent the kiln well. Some decorators take the precaution of masking the ware with a thin solution of gum arabic. This is brushed on smoothly and allowed to dry before painting. This gives a surface more like glazed ware, although the gum solution burns out in the firing process and does not add to the glossiness of the finish.

3. My Preferred Formula

The medium which I prefer for all-purpose painting on bisque is made by mixing equal parts of pure oil of lavender (not synthetic) and pure denatured alcohol. This medium has many advantages and eliminates all

(Continued on page 33)

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Itinerary

(Continued from page 8)

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"American Jewelry and Related Objects," circulated by the Smithsonian Traveling Exhibition Service, at the San Francisco Museum of Art.

IDAHO, BOISE

September 27-29

Fifth Annual Show, sponsored by the Idaho Ceramic Club, at the Basque Recreation Center.

MICHIGAN, BLOOMFIELD HILLS
through October 13

Exhibition of student work at the Cranbrook Academy of Art.

MINNESOTA, MINNEAPOLIS

through September

The 19th Ceramic National, "The Syracuse Show," at the University of Minnesota. Circulated by the Syracuse Museum. Includes prize-winning pieces and a large selection of other work from the recent biennial.

NEW MEXICO, SANTA FE

through September 30

The 44th Open Door Exhibit at the Museum of New Mexico Art Gallery. Includes work of artists of New Mexico in all media.

OHIO, CLEVELAND

September 28-29

Second Annual Show of the Ceramic Hobby Guild of Greater Cleveland, at the Tudor Arms Hotel, 1066 Carnegie. Competitive exhibition and demonstrations by commercial exhibitors.

OREGON, PORTLAND

September 8-28

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October 5-6

Third annual hobby competition of the Gulf Coast Ceramic Society at the Houston Coliseum Annex.

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Overglaze Page

(Continued from page 31)

fear of unsightly blemishes likely to occur in the firing process. Mix the colors with this medium and use the same kind of alcohol for the cleansing agent for brushes, palette, etc. By using this oil mixture, which does not dry too quickly for fluent painting, one can easily simulate the old technique which is best for bisque. The decoration will not be glossy, if done properly.

Prepare the colors on the palette as you would when using regular china painting medium, and make them the same consistency. Just follow the rules for china painting, and proceed. But get used to quicker handling. This medium evaporates faster than china painting medium. Pour a small amount of the oil medium into a handy open container for painting purposes. Keep the remainder in a closed container.

If the painting process takes a very long time, add a few drops of the medium at intervals to keep the color mixtures on the palette in good painting consistency. For very wide coverage, add a few extra drops of pure oil of lavender to a mixed color to keep it "open" longer. However, be careful because pure oil will have a tendency to gloss the painting and make the colors run and spread. It definitely is not good for confined design work. Whenever possible, use the oil diluted with alcohol.

Never paint heavily on bisque since all surplus color must be removed. Not even detail work should be done heavily. It is best to repeat the color for successive firings. Because of flux content, the mineral colors have a glazing quality all their own if applied too heavily. There is a great difference in painting on a bisque surface compared to a glazed piece. Bisque holds the color and it will be too strong if great care is not taken in its application. (NOTE: This medium has no adhesive quality if used on glazed ware.) A certain amount of the color is supposed to sink in.

The proper technique is achieved by "rubbing down" the colors. Rubbing is needed over all large-area work and for blending two or more colors in a background. A silk pad may be used for blending or smoothing; but I prefer to rub it down and into the surface. Use a soft rag, or better yet, a piece of silk, and wrap it over the forefinger. Rub the colors, one into the other, or rub the excess off until it is a soft tone. Often background tinting must be allowed to dry a bit before rubbing, or too much color will be removed.

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Strictly Stoneware

(Continued from page 29)

tainer and an eye dropper for a tip. The advantage in this is that air is not sucked into the balloon as it is when a syringe is used, so the slip will flow more evenly from a balloon and eye dropper.

A visit to a museum where early American pottery is exhibited will be enlightening, for usually some slip trailers are on display. They are small bottles of clay with a hole that is used to insert the liquid slip, and one to five small holes for the nozzle of the slip trailer. The old nozzels were made of the quills of goose feathers rather than of glass or rubber. Many times two, three or five tips were inserted in a slip tracer and occasionally a compartmented one could trail more than one color at a time. The slip was made to stop by the potter covering the hole in the slip trailer with his thumb. It ran when he removed his finger from the hole.

The most elaborate slip trailer is the large sized hyperdermic needle used by veterinarians. The choice of tools is up to the potter.

In slip trailing, the line used is a raised one. It isn't always necessary in this case to use a slip of contrasting color. A slip of the body color can be used and the raised design would give a base relief. With the proper use of a glaze over this base relief a beautiful subtle surface can be produced. The process is as follows:

Step 1. Use a moist green pot or wet the surface of a dry pot.

Step 2. With your slip trailer draw a raised line pattern on the pot. The slip can be a contrasting color. It may be quite fluid or quite stiff.

A good clear, bright glaze that gives a good celadon with 2% iron, in a reduction atmosphere at cone 9 is L.K.C.

Glaze L.K.C.

	parts
Feldspar	62.0
Whiting	8.0
Kaolin	5.0
Flint	25.0

This glaze works well in oxidation or reduction atmosphere from cone 5 to cone 9.

Glaze R19C

	parts
Cornwall stone	810.0
China clay	56.0
Whiting	96.0
Flint	223.0

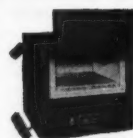
Designs must be fluid and bold for this tool is not adaptable to detail.

Step 3. Dry the pot slowly so the raised lines will not curl off. Bisque fire it and use a glaze that works well over a sgraffito pattern.

(To be continued)

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AMONG OUR AUTHORS:



■ "My interest in toys stems from a childhood not quite outgrown and perhaps more richly enjoyed now than ever before," says **Earl Hassenpflug**, author of "Clay Toys that Move." Earl, who is an instructor of

painting, drawing, design and art education at Otterbein College in Westerville, Ohio, loves children—so those toys get used. Although Earl usually prefers to express himself through painting, he admits that his occasional work in ceramic sculpture has been rewarding. Before he began teaching at Otterbein, Earl studied and taught at the Columbus (Ohio) Art School.

■ Versatile **Mary Kretsinger**—author, experimenter, innovator—this month describes the results of some of the experiments she and her students conducted in enameling. She is

equally at home with paints, pots and glazes as well as enamels. Some of Mary's jewelry currently is displayed at the San Francisco Museum of Art, in the "American Jewelry and Related Objects" exhibit. The show is touring the country under the auspices of the Smithsonian Institution Traveling Exhibition Service.

Mary, a member of the art faculty of Kansas State Teachers College in Emporia, currently is on leave of absence and is spending a year at Indiana University.

TEXAS HOBBY SHOW: The Fifth Annual Show of the **Ceramic Art Guild of Fort Worth** will be held October 26-27 at the Garden Center in the Botanic Garden in Fort Worth, Texas. Competition is open to all ceramists, both hobbyists and professionals, in five major divisions: Porcelain, ceramics, originals in clay, overglaze, and a section for the work of children under 12. Among the trophies to be awarded will be the club's own "Ceris," which are given to the professional and shop owner winners. Show hours will be from 10 a.m. to 9 p.m. on Saturday, and from 10 a.m. to 7 p.m. on Sunday.



SABBATH: A 15" x 34" mosaic by **Mrs. Golda Spector**, a hobbyist from the Town of Mt. Royal, Quebec; was acquired recently by Beth-El Congregation in the Town of Mt. Royal. The mosaic previously was awarded an honorable mention in the **Canadian Handicrafts 50th Anniversary Show**. Mrs. Spector has been married for 32 years, has three children and two grandchildren. A hobbyist for eight years, she currently has a sculpture in the Canadian Ceramics 1957 show.

(Please turn the page)

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It's a good thing this three-foot long grasshopper is made from clay. David Schade created the 35-pound insect as a science project. It won two honorable mentions at science fairs.

Ceram-Activities

(Continued from page 35)

THREE FOOT GRASSHOPPER: The desire to enter a project in the Regional Science Fair at West Virginia Tech., led **David Schade** of Charleston, W. Va., to experiment with ceramics. After purchasing 10 pounds of modeling clay, David went to work designing a grasshopper to the scale of two feet to the inch.

Since the largest kiln available to David was an 18" x 18" x 18", owned by Mrs. Harry L. Henderson, he had to construct his grasshopper in sections. The parts were made to scale, hollowed out and then fired. It was quite a challenge for David, who had never worked with clay before, since some of the parts were finished and fired months before the rest was begun. However, his calculations were so exact that only one section required a bit of extra work.

After all the pieces were completed, the grasshopper was fastened together on the inside by using Kanthal wire loops embedded in the clay. The grasshopper was fired at cone 04. The body of the 35-pound grasshopper is a brown-green blend and the legs are gold and green.

All David's work was not in vain. His grasshopper received an honorable mention at both the Regional Science Fair and the Stonewall Jackson (H.S.) Science Fair.

AKRON HOBBY SHOW: The Akron Mud Hens, an organization for ceramic hobbyists, will present its Fifth Annual Ceramic Hobby Show October 18-20 in the Ballroom of the Portage Hotel, Akron, Ohio. Featuring a competitive hobby exhibit, how-to-do-it ceramic workshops also are scheduled by local studios, teachers, and suppliers. Hours are 8 to 10 p.m. Friday, 10 a.m. to 10 p.m. Saturday, and 10 a.m. to 8 p.m. Sunday.

PENNSYLVANIA HOBBY SHOW: The Delaware Valley Ceramic Guild will hold its First Annual Show September 17-20, in Pomeroy's Community Room, Levittown, Pa.

Hobbyists and professionals are invited to enter their work and compete for awards donated by studios and supply manufacturers. Mrs. Saide Horton, 31 Mimosa Lane, Levittown, Pa., may be contacted for details. In addition to the competition, there will be many demonstrations in various phases of ceramic art.

SHOW TO CIRCULATE ABROAD: Selections from the "Designer-Craftsmen of the West, 1957" exhibition recently on view at the DeYoung Museum in San Francisco, will circulate abroad for two years under the auspices of the Exhibits Division of the U.S. Information Service.

The exhibit consists of ceramics, printed and handwoven textiles, wood carvings, furniture, metalwork and jewelry submitted by craftsmen from California, Oregon, Washing-

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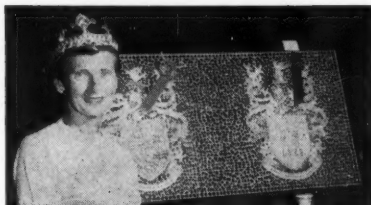
ton, Arizona and New Mexico. Government officials said that this exhibition had been chosen to "show people of other countries some of the really beautiful and technically expert handcrafts which Americans are producing today."

NEW FORMAT: Beginning with the 1958 Eastern Ceramic Show, exhibit space will be limited to manufacturers, and the show will be conducted as a manufacturers' show. The **Sixth Eastern Ceramic Hobby Show** will be held from May 8-11 in Asbury Park, N.J.

With the new format, comes another change—separate periods of admission. Special hours will be announced exclusively for dealers and studio owners. Hobbyists will visit during hours reserved for them.

Jerry Gasque, director of the show, said, "It is believed that the provision of separate admission periods for these two distinct groups of show visitors will offer sound benefit to all exhibitors, as a sales and 'new business' stimulant; while strong invitation to hobbyists to visit the show will be extended, by reason of their assurance of the privilege of viewing ceramic demonstrations uninterrupted by any commercial aspect during their period of admission."

MIDWEST POTTERS AND SCULPTORS: Sixty-seven pieces submitted by 13 artists were included in the recent annual exhibition of the Midwest Potters and Sculptors in Chicago. Winner of the Amaco purchase prize was **Rose Migdal** of Highland Park, Illinois, for her tan wheel-thrown, sculptured stoneware vase. Winners of second and third prizes were **Edna Arnow** of Chicago for her thrown stoneware bottle with incised slips; and **Charlotte Aronson Newfeld** also of Chicago, for her "horse and rider" covered jar.



Winner of the Best in Show award at the New York State Ceramic Dealers' Association, Mrs. Sophia Donovan poses with her prize-winning mosaic table.



Judges for the Buffalo show are (l to r) Neville Cocker, Bettie Bottone, Lucy Mac Dougall, and Delores Divoky. Leona Pollock, also a judge at the show, is not pictured.

COMPETITIVE EXHIBIT: Sponsored by the New York State Ceramic Dealers' Association, a one-day competitive exhibit for hobbyists held at the Buffalo Museum of Science, recently drew nearly 2,000 persons. More than 1,100 pieces were entered in the show.

As we went to press, we received the shocking news that Kay Harrison, known and loved by thousands of hobbyists and craftsmen, passed away in Detroit, August 4.




Jurors Rudolph Weisenborn and Roy Ginstrom and gallery owner, Alexander Kower, view award-winning pieces at the recent annual exhibition of the Midwest Potters and Sculptors in Chicago. Sixty-seven pieces were exhibited in the show.

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